

28 Debussy Billets Bathori
29 Monteverde.

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disques

MARCH

1930 *I. I.*

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VOL. I

MARCH, 1930

No. 1

GREETING! Everyone seems to think that they can publish a magazine, write a play or sell bonds. We know that we cannot sell bonds or write a play, and we may find out very shortly that we cannot successfully publish a magazine. However, we are going about it in a slightly different way than is usual with young publishers. It seems to be the established practice to secure from the printer a "dummy" made from a few sample sheets of paper with the cover printed from a design drawn by an artist who has not been paid for his drawing, and to proceed with this to prospective advertisers.



After securing the advertising contracts to return to the printer and inveigle him into printing the publication on the strength of these contracts. When the magazine is printed, enough copies are coaxed from the printer, without any payment, to supply each of the advertisers.



If the advertisers pay upon presentation of the copy, the young publisher then has the option of pocketing the money and journeying to parts unknown, or he may return, pay the printer, and the magazine is sent to the subscribers. In some rare cases the artist has been known to have

been paid for his cover design.



However, we have started in a very much more conservative manner. We have paid the artist first. The cover design and the decorations throughout are the work of Mr. Edward C. Smith, of Philadelphia (although bearing the same name he is not related to the publishers), to whom we refer the doubters as to our manner of meeting our financial obligations. If this copy reaches your hands, it is proof positive that the printer has been taken care of. Oh! Yes, it is! You don't know our printer.



The advertising columns are not open and will not be opened until we are perfectly sure that there is sufficient reader-interest to warrant our asking the various manufacturers and dealers to assist us in giving you a larger and more comprehensive publication. So you see, dear readers, that you and we are the only ones who are running any risk. You—if you send in your subscription—and we if you don't.



For several years we have been issuing our *Bulletins of Imported Recordings*. These have been issued every three or four months and they have been seemingly well received.

Requests for them have been steadily increasing. In fact, requests to be put on our mailing list have become so numerous that it has been impossible for us to comply unless the request was accompanied by an order for records. Our bulletins, however, were limited in their scope and only included the most important imported recordings.



The decision to publish *Disques* in place of the bulletins was based upon certain very definite objects. Each month we want to place in the hands of all those who are interested in records, whether they are customers of ours or not, a list of all of the worthwhile domestic recordings and in addition the important imported recordings, with brief, accurate and authoritative annotations.



We want to increase the size, the quality of the paper, the size of the type and make the whole publication better looking and more easily read and referred to. An index will be published at least once each year. We want space for worthwhile informative correspondence. We want to give news items and biographical data of new names in the musical world as they become introduced to us through their records.



We want to do all this and more at a nominal subscription price per year. We are very anxious to accomplish this in the very shortest time possible. If you are in sympathy with our aims, will you vote aye by mailing your subscription at once? And the subscriptions of your interested friends as you may secure them.



In sending in subscriptions for your friends, you should specify that it begin with the March issue, as a complete file will be of value when the index is issued at the end of the year. The first issue is necessarily limited and it is unlikely that we will be able to supply copies after the next couple of months.



This little magazine is not designed to in any way encroach upon Mr. Axel Johnson's most comprehensive journal, *The Phonograph Monthly Review*. If any of our readers are not familiar with that splendid publication, which has done so much for the cause of better recorded music, they should send 35c for a sample copy at once. Address The Phonograph Publishing Co., 47 Hampstead Road, Jamaica Plain, Boston, Mass., U. S. A.

CODE

The first letters in the record number indicate the manufacturer and all records are domestic releases unless the word **IMPORTED** appears directly under the number: B-Brunswick, C-Columbia, EB-Edison-Bell, FO-Fonotipia, G-National Gramophonic Society; HO-Homocord, O-Odeon, PA-Parlophon, PD-Polydor, R-Regal (English), and V-Victor.

BACH'S B MINOR MASS

To be heard at last, not only talked about

JOSEPH COTTLER

Mass in B Minor. Thirty-four sides. Sung by Elisabeth Schumann (Soprano), Margaret Balfour (Contralto), Walter Widdop (Tenor), Friedrich Schorr (Bari-tone) and Philharmonic Choir with the London Symphony Orchestra under the direction of Albert Coates. Seventeen twelve-inch imported discs (V-C1710 to V-C1726 inclusive) enclosed in two albums. Price, \$29.75. Miniature score—Eulenberg No. 959.

"I present to your Majesty," wrote John Sebastian to the Elector of Saxony, July 1733, "the accompanying insignificant example of the skill I possess in Musique, in all humility begging your Majesty to regard it not as its indifferent merits deserve, but with your Majesty's notorious graciousness . . ." The "insignificant example" referred to with such naive modesty was nothing less than the *Kyrie* and *Gloria* of the mighty *Mass in B Minor*.

There is ample reason to believe that this patron of the needy organist never so much as undid the package, and as for performance—its bulk, to say nothing of complexity, precluded the use of the Mass in its entirety as ritual. The greatest product of his genius, therefore, was largely inserviceable in any worldly way to Bach. The Mass remains the unparalleled expression of an idealist.

The unspecialized view of Bach as an academic exercise-builder goes unchallenged by the contemptuous cognoscenti. The lofty attitude is: why argue? why apply praise or blame to a natural phenomenon? "Music owes to Bach what a religion owes to its founder." Well, as a matter of fact, even among musicians the cult of Bach is of fairly recent date (cf. the late "Back to Bach" cry). However, and this is the point: The B Minor Mass is at once the least esoteric of Bach's compositions, the grandest in structure, in appeal the greatest. For therein, despite the classic exterior, Bach reveals himself a romantic in spirit, deeply subjective, and highly sensitive to literary and pictorial suggestion.

The musical principles of High Mass writing in Bach's day were those which tradition had laid down as strictly as the liturgy to which it corresponds. For instance, the *Kyrie* was required to be strictly fugal, the *Gloria* less so, the *Sanctus* simular in design to the *Kyrie*, etc. But the treatment our composer gives the dry formula! The rapture and the anguish with which he sees it through! That is his alone.

Opening with the thundering chant which serves as Introduction, the *Kyrie* subsides into a wail of woodwinds and strings, *fugato*. Five choral voices enter canonically, an insistent and tormented appeal: "Have mercy, Lord." The serenely lyrical second movement follows, a duet for soprano voices with violin obligato; and the *Kyrie* closes with another chorus of symphonic proportions, gloomy in atmosphere—*Lord, have mercy*—but this time strong with the assurance of one who knows his plea is heard . . . weak terms these are, powerless to translate a tonal conception that exhausts every shade in the whole range of human emotion.

Never was there a text so well set; not only in the fundamental of adding unusual sonority to the cardinal syllables, but in conveying moods of infinite sublety—the brooding mystery of *Et Incarnatus Est*, the horror of *Crucifixus* as though before the nailed body, and then the transport of exultation—*Et Resurrexit!*

There are some beautiful instances of programme-writing to symbols, tenets of the composer's faith. Listen to those solid chords that stride stepwise, militantly, in the bass of the *Credo*. Or that ascending subject in the *Gratias Agimus* taken up by the voices in turn, an aura of gratitude rising upward like incense. This sort of expression is here no mere *tour de force*. It is so sound musically. In the *Confiteor* for instance, the text comes to the words *Et Expecto, I am Waiting* . . . At once the score is transformed. The *andante* turns to *adagio*, the harmony hovers in unsettled key, until a feeling of faith, of confidence, finds reassurance in the positiveness of an A major chord introducing *vivace* the burst of universal joy with which the *Credo* ends.

Besides the choruses of vast contrapuntal design, there are those arias and duets of such nostalgic loveliness. Usually they are introspective rather than lyrical, and the sorrow of Christianity is in them, a grief beyond tears. The entire Mass is in a sphere apart from musical entertainment alone. It is rather a great mystic experience for the listener, a washing of sins, and rests the central act of our musical literature.

Under the spell of the music, one might offer up a paeon of praise to H. M. V. The recording is first-rate. The difficult problem of balance between the instrumental and vocal parts is perfectly solved, and Albert Coates, even though he is here and there at odds with Dr. Wolle of the Bethlehem Choir in regard to tempo, does an excellent job. The soloists, too, are as fine as their reputations. But the important thing is that the B Minor Mass can be heard at last, not only talked about.

SCHÖNBERG ON DISCS?

An Obtestation



ARNOLD SCHÖNBERG was born, 1874, in Vienna. A revolutionary and progressive figure in the field of present day music, he is of a powerful and arresting personality. His music, from the very beginning, has provoked unreasoning hostility among a large majority of professional musicians and critics. Many have regarded him with indifference and he has been labeled with the epithets, "mad man," "black-board musician," and "faker." He has published a new and radical book on harmony which has already gone into several editions. His harmonic theories as expressed in this well-known volume are not as strange and radical as those appearing in his music. Schönberg has been the occasion of more indiscriminate adulation on the one hand, of more violent abuse and bitter invective on the other, than any composer since Wagner. His teaching reaches far beyond his own group of disciples and his art has constantly progressed toward new and unexplored paths of musical expression. Although his work is boo-ed and hissed nearly every time it is performed, he has evoked the enthusiasm of a small but energetic body of devoted camp-followers, and he continues to remain one of the most vital forces and dominant personalities in modern art. His influence upon other contemporary composers has been widespread, and his own progression has been one which occasionally arouses bewilderment and perplexity in his most ardent admirers by the seeming divergency of style which characterizes his artistic development. This most important contemporary musician is not represented by a single gramophone recording of his work in the whole repertoire of recorded music.

This brief and perfunctory sketch is an earnest and solicitous appeal for phonographic recordings of the significant works by perhaps the greatest of modern composers. An intimate and constant familiarity with every gramophone catalogue in current circulation discloses not a single record of a Schönberg opus.

Much merited attention has been paid recently to the outstanding works of the Viennese musician's Russian contemporary, Igor Strawinsky. *Fireworks* (a youthful work), *The Fire-Bird*, *Petruschka*, *The Rite of Spring*, *Pulcinella*, *Apollon Musagete*, *Rag-Time* (for piano) have been recorded. Several versions of the most important among the above have appeared interpreted by Stokowski, Monteux, Coates, Koussevitzky, Pierne, Fried and the Composer. The great *Les Noces* remains to be recorded as well as *The Story of the Soldier*, the *Piano Concerto* and other chamber pieces. *Three Pieces for String Quartet* have been cut onto the wax by the Krettly Quartet of Paris and should be available in America soon. Formerly a storm center and an object of vehement protest, Strawinsky, as an opportunity for greater familiarity with his music was afforded, has become in many respects an approved composer, and recorded versions of his creative efforts have been received enthusiastically. Is this not the time for a similar exposition of the works of Arnold Schönberg, beginning with the early *Verklarte Nacht* for string sextet and the tone-poem *Pelleas und Melisande*?

So much modern music, both good and bad, has been recorded that it seems inexcusable that the artist who has influenced all of the best should be avoided by the recording companies.

The string sextet—*Verklarte Nacht*, *Opus 4*—written in 1899 (at a later date re-arranged for chamber orchestra) was recorded acoustically some years ago by the always enterprising National Gramophonic Society. However, the records, poor in quality of reproduction, are now out of print and unavailable. The recent release of the Bloch *Concerto Grosso*, recorded by Fabien Sevitzy and the Philadelphia Chamber String Simfionietta, arouses the hope that this intrepid organization might soon record *Verklarte Nacht*, a work constantly in their repertoire. The succeeding opus, *Pelleas und Melisande* (written about the same time as Debussy's opera and affording a striking contrast) is also a work which might tempt one of the large symphony orchestras for prospective recording. These are early works, post-Wagnerian and romantic perhaps, but no matter the characteristic variance from—let us say—the works just mentioned and *Pierrot Lunaire*, the early adumbrates the later work in many personal if not technical ways. Let us approach Schönberg's work chronologically and advance with him through the many completely different stages of his development. It will repay us and we shall encounter many beauties of a rare order down the years that lead through the *Five Orchestral Pieces*, the *Six Piano Pieces*, the *String Quartets*, *Pierrot Lunaire*, *Die Gluckliche Hand*, the *Songs*, the *Kammersymphonies*, etc., up to the very late *Variations*. But now we are dreaming. Some of Schönberg's work is bound to appear sooner or later. When?

Richard Gilbert.

Honegger, Poulenc & Milhaud is the subject for a series of articles, beginning in the April issue of *Disques*, in which Mr. Gilbert will indicate the phonographic importance of these French modernists together with a brief review of their various recorded works.

Music's New Gateways

By LAWRENCE GILMAN

(Reprinted by permission from the New York Herald Tribune)

At the recent International Congress of Music Critics held in Bucharest, a distinguished French reviewer of the most ungentle of the arts, Monsieur Emil Vuillermoz, of Paris, expressed before the assemblage some highly significant views, to which insufficient attention has been paid on this side of the water. According to the report of Mr. Percy A. Scholes, the well known English scholar and critic, who gave an account of the proceedings of the Congress in the London "Musical Times," his French colleague put before the gathering, in urgent terms, the dangers that confront music, and musical critics as well, in "the neglect of proper apparatus for bringing under professional critical observation the gramophone records, the . . . musical films, the radio performances, etc., of the present day." It was "madness," declared Monsieur Vuillermoz, "for critics to neglect performances which were heard by millions, while giving prominent attention to those heard by hundreds, or, at the most, by a few thousands"; and if this attitude continued, he said, the extinction of the critical profession was inevitable.

These beliefs and admonitions of Monsieur Vuillermoz were put into the form of a definite resolution by Mr. Scholes, and this resolution was unanimously carried. It read as follows:

"Resolved, That this Congress call the most earnest attention of the Associations of Critics in all countries to the great and growing importance of the mechanical and electrical means of reproducing and conveying music, and to the necessity of retaining the criticism of music so reproduced and conveyed in the hands of the qualified and professional musical critics—and this in the interests equally of the critical profession, of public taste, and of the arts themselves."

Thus did a representative gathering of the music critics of the world call attention to certain important new duties with which, in their belief, the New Age has confronted them.

Not To Be Ignored

It is our conviction that the alert Monsieur Vuillermoz (he was one of the earliest appreciators of Debussy, Stravinsky, and other modernists of genius), and the progressive Mr. Scholes (who has done as much as any Englishman living for the advancement of popular musical culture) have raised a question not lightly to be ignored by those whose privilege and duty it is to keep track of Euterpe and her activities. None of us wishes to become extinct—at least not before our time. But still less, if we have a vivid and wide-ranging interest in that great art to which our lives are more or less devoted, do we wish to find ourselves out of touch with some of its most significant manifestations. It does seem a trifle absurd, when you come to think of it, that music critics should gather in a concert hall to assess the qualities of a performance of Brahms' C minor symphony heard only by the occupants of an auditorium, and remain indifferent to the merits or defects of a recorded performance of that masterwork which is in process of nation-wide distribution, and of potential interest to every music lover who owns a phonograph. And does it not seem equally absurd that we should make a point of reviewing a new composition by an eminent modern composer if it were introduced at Carnegie Hall before an audience of two or three thousand, but should pay no heed whatever to it if Mr. Walter Damrosch and his radio orchestra should broadcast its première exclusively (and the word is here delightfully comic) to ten million listeners?

Musical News

Which suggests a further comment upon the views expressed at the Bucharest Congress: Namely, that the manner in which important music is recorded or broadcast has become musical news. It has become musical news not only because the subject is of interest to innumerable music lovers, but because the quality of the recording and of the broadcasting is vitally important to all those who have at heart the betterment of public taste, and who are anxious that the integrity of musical master-works be preserved.

No matter what we may think of the degree of excellence attained by the new arts of recording and distributing music (and many cultivated music lovers are unequipped to hold opinions on the subject because they have never taken the trouble to investigate it for themselves), we can no more ignore the situation than observers in another field can ignore the talking film. It is here; it confronts us; we have got to reckon with it, or be willing to consider ourselves irrelevant to the world in which we live.

If we happen to think that the mechanical means of perpetuating and transmitting music are as yet too defective to satisfy exacting critical tastes, it is imperatively our business to point out these defects for the benefit of such hearers as may not be aware of them, and to urge their correction by the scientists who are wrestling with these problems.

If, on the other hand, we happen to think that the degree of excellence already achieved in the recording and transmission of music has reached a point where these mechanized extensions of human voices and brains and fingers and temperaments are able to contribute to the spread of musical education and appreciation, it is equally incumbent upon us to take account of these new agencies, so far as present conditions make that feasible.

The Critic's Obligation

Speaking only for ourselves, we purpose to make a small beginning in the direction of surveying one of these new fields by commenting from time to time upon such outstanding gramophone recordings of important music as may seem to justify serious critical consideration; since this particular task can be undertaken with less complicating effect upon the established duties of a metropolitan music reviewer than the critical observation of radio activities. A gramophone record may be heard and studied at convenience; whereas the broadcasters take no thought of the unalterable schedules of professional attendants upon concerts and recitals.

Furthermore (and this is a point that seems to have been ignored by the Congress of Music Critics), wireless transmission has not yet become sufficiently uniform and dependable in quality to warrant the critic in assuming that the results he has heard and judged are equivalent to those that his readers may have heard. It is possible that the transmission in their case yielded results that were better, or worse, than in his. In either event, the critic and his readers would not have under consideration the same set of facts.

No similar difficulty applies, of course, to the judging of phonograph records. The critic may safely assume that a particular record played on an adequate machine will sound to his readers substantially as it does to him.

Confusing the Issue

The question is often asked: "Is the best of these recordings as good as the original?" That, we think, is a question that tends to confuse the issue. A fair rejoinder might be, What does one mean by "the original"? If by "the original"

is meant the work as heard in a consummate performance, it is scarcely necessary to say that the answer to the question must be that the miracle-workers of science have not yet achieved quite that.

But how often does one hear consummate performances? There are, perhaps twenty-five consummate musicians now alive; there are half a dozen orchestras of the first rank, three or four excelling string quartets, a few fine choral bodies; and not even these may be counted on to do their best every time that one would wish them to. "Art itself," as a valued correspondent has lately reminded us, "is a struggle for an unattainable ideal." "Actual" performances that fall considerably below the ideal are an all too familiar experience of frequenters of concert halls and opera houses. They are, in fact, the rule.

A more reasonable question, we think, would be: Has the art and science of recording (for it is an art as well as a science) progressed sufficiently to yield us gramophonic hearings that are capable of giving pleasure to a discriminating and experienced ear? Granted that perfection is still to be attained; that an exact and exquisite capturing of the tone quality of the Bayreuth orchestra, of Kreisler's violin, of Ponselle's voice, of Paderewski's piano, is one of the future's miracles. Yet the results that have already been accomplished are so extraordinary that one would indeed be rash to set bounds to their improvement. For ourselves, we have no hesitation in saying that we derive far more pleasure from hearing a first-rate phonograph record of a superlative performance than from hearing an "actual" performance of ordinary quality.

Perpetuating Toscanini

Let the Traditionalist—if he can, for a few moments, set aside his preconceptions—put to the test a few among the outstanding achievements of the Mechanical Age of Music. Let him, for example, procure the recent Victor recording of Toscanini's performance of Haydn's "Clock" Symphony with the Philharmonic, and Columbia's issue of the C major Symphony of Mozart as recorded with the London Symphony Orchestra by Sir Thomas Beecham. Let the Traditionalist try these records on the best gramophone that is to be had (otherwise the test will be less than a fair one). Let him listen with the scores of the symphonies before him. He will, we think, be astonished by the success with which, in the case of the "Clock Symphony," the recording has preserved the characteristic *timbres* of the various instruments—the differentiation that is successfully made, for example, in the Andante (page 31 of the Breitkopf and Härtel full score) between the ticking of Haydn's eighteenth century clock as it is heard from the flute and the bassoon, sounding their pianissimo staccati in separate registers, and the accompanying figure for the first violins. And on the next page, sixteen bars further, the Traditionalist will discover, we think, that much of the unforgettable delicacy, precision, and balance of Toscanini's performance has been caught and preserved upon the disks.

If, now, the investigator plays the Columbia record of Sir Thomas Beecham's admirable performance of Mozart's C major Symphony (not the familiar "Jupiter," but the earlier one of 1780 that is numbered 338 in Köchel's catalogue) he will surely be detained by the beauty and transparency of the tone in the slow movement (scored for strings and bassoon), and by the fidelity with which the traits of Sir Thomas's memorable reading—its subtlety of nuance, its fine taste in phrasing, its dynamic sensibility—have been fixed. We heard the "actual" performance; we have heard the recorded one. The "mechanical" one is worthy of its original.

The New Recording

The newer processes have brought these things to pass. It was so conservative and exacting a musician as Ernest Newman who declared that whereas it was difficult a few years ago for discriminating music lovers to take seriously even the best of the old records, "it is now possible, by virtue of the new methods of recording that have come into use, for the gramophone listener to get the thrill of the real thing as he knows it in the concert room. . . . At last an orchestra really sounds like an orchestra. [These records] bring with them the very blood and nerves of the orchestra and the theatre." Let it be noted, furthermore, that Mr. Newman's "now" was the year 1926. Today the achievements of the scientists in this field have advanced so rapidly and so far beyond their achievements of four years ago, that the particular records specified by Mr. Newman have been made to sound as the square piano of our grandfathers sounds beside the concert grand of today.

And the whole field of musical art is being covered with breath-taking swiftness by the gramophone. There are still many unenlightened musicians who think of phonograph records as exploiting chiefly a repertoire of dance music and semi-popular operatic warhorses. But today much of the greatest music in existence has been recorded, from the B minor Mass of Bach to Stravinsky's "Sacre du Printemps," from Beethoven's last Quartets to almost the whole of Wagner's "Götterdämmerung," from the Elizabethan madrigals of the English Singers to Strauss's "Ein Heldenleben."

The benefit of all this to the music lover in process of cultivation, to the student in process of education, is simply incalculable. These recordings afford not merely the pleasure and profit of hearing a great work eloquently played, but the unprecedented opportunity of being able to repeat it as often as the student or the music-lover wishes. Thus you may hear excerpts from "Parsifal" as conducted by Muck, not as the reward of a difficult and occasional journey to Bayreuth, but as often as you wish, until you have learned to know that masterpiece in the interpretation that Muck has established as classic and unapproachable, with many of its characteristics of phrasing, nuance, tempi, accent, and dynamics recognizably preserved.

A Glimpse Into the Future

Reflecting upon these marvels of our time, looking through these new gateways to music, we may dream of a day when we can hear, let us say, "Tristan und Isolde," in a performance of which we may be tempted to think as very nearly ideal. For we shall be free of disillusionment, free of distractions. There will be no corpulent, perspiring Tristan to wound our eyes; no pedestrian Isolde to get between us and the Princess of terrible beauty evoked by Wagner's incantatory art. We shall be free to summon before us that ideal Tristan, that ideal Isolde, who live imprisoned in the pages of the opera. We shall be able to disenchant them, as we listen unimpeded to the music and the words. Knowing the course of the drama (we shall have studied it many times with the score and text before us), we may allow our imaginations to set the stage for us, conduct the action, release the great figures of the tragedy to do the bidding of the tone-poet. We shall be actors and stage directors in our own right, untroubled by corporeal mishaps.

Above all, there will be no audience save ourselves and such elect companions as we may invite—no barbarians slamming seats during the whispered intensities of the Prelude, no ill-bred neighbors talking through the acts, wondering audibly "who is the fat guy with the spear?" There will be only the disembodied masterwork of Wagner, imprinting its ideal patterns of drama and of tone upon our quickened minds.



ORCHESTRA

DEBUSSY

V-W1022

to

V-W1024

Incl.

IMPORTED

La Mer. (a) *De l'Aube a Midi sur la Mer*. (b) *Jeux de Vagues*. (c) *Dialogue du Vent et de la Mer*. Six sides. Played by Piero Coppola and Grand Symphony Orchestra. Three 12-inch discs. Price, \$2.00 each.

La Mer. Trois esquisses symphoniques. Miniature Score—Durande et Cie, Paris.

To the present annotator, Claude Debussy's orchestral masterpiece is the magnificent set of three symphonic sketches—*La Mer*. It is in these pages that one finds, more than in any other orchestra work from the gifted pen of Debussy, that close communion with Nature which he achieves sympathetically and psychically in his own peculiar and individual manner. A manner that is restrained by the suggestive and poetic content of the writing; a music which in perfection of taste ranks with Mozart and in unity of style, with Bach. *La Mer* disavows the statements of many writers who in divers ways insist that Debussy's music "belongs to a world of dreams and shadows, inhabited by frail and evanescent phantoms which know neither joy nor sorrow, grief nor rapture, nor any earthly emotion; a land where neither sun nor moon shines, nor any darkness falls, where the only light is a mysterious and unending twilight, *the light which never was on sea or land*." The feeling generally prevalent that the French composer's music is all pervaded by vague, odorous, *impressionistic*, indefinite and highly personal nostalgic longings and manifestations must be set aside by this and many other instances. Certain pages of the *Preludes*, orchestral passages in *Pelleas*, or movements of the *Nocturnes* and *Iberia* possess an effulgency that is not only prevalent often but which is as characteristic of the composer's poetic nature as is his more veiled utterances. This very important capacity of Debussy has been greatly misunderstood and underestimated.

The Sea, in the calm of morning (*De l'Aube a Midi sur la Mer*) lazily swells and dips until the sun, arising, casts its matutinal irradiation across the expansive sweep with a dazzling fulgidity of chromatic dispersion. As the fiery disc hovers between the water and the sky, a glorious horizontal line, the still air emanates with a mystic emptiness until, with the solemn and noble theme sounded by the brass, the ball of fire is lifted grandly into the blue. Debussy is as capable of transcribing the very atmosphere of day as he is successful in conveying the impression of the hour. The Sea is a chimerical one. Yet, withal, has not this nature poet in a highly individual way painted the expanse of ocean with attention of the most representative sort to its every aspect? *La Mer* is a reduction in the highest poetic forms of a major element, depicted in tender, exquisite and sympathetic *oriental* colors and designs. The waves, billows of all sorts, sport and frisk in indescribable fashion (*Jeux de Vagues*). The wind angrily encourages the rough, subsides, and with caressing deliberation joins in unison with the mighty rhythm of a monstrous sea (*dialogue du Vent et de la Mer*).

Piero Coppola establishes himself as an extraordinary Debussy interpreter. The recording is first rate and may be easily considered the finest orchestral reproduction yet to come from the French Gramophone studios.

ALBENIZ

(arr. Arbos)
C-67708D
 to
C-67710D
 Incl.

Iberia: Suite for Orchestra. Six sides. (a) Evocation. (b) El Puerto. (c) El Corpus en Sevilla. (d) Triana. Played by the Madrid Symphony Orchestra under the direction of Enrique Fernandez Arbos.
 Three 12-inch discs. Price, complete with album, \$6.00.



When one comes to consider that Albeniz's real talent lay almost exclusively in the realm of pianoforte writing, there appears the fact that pianoforte recordings of his finest works, with the exception of the brilliant *Seville* and *Navarro* (played by Arthur Rubinstein), while seemingly potential are for the present non-existent. *El Puerto* is played on the instrument for which it was written by William Murdoch (English Columbia 9360) but the recording is not a striking one. Several recordings of the insignificant *Sous le palmier* and the slightly superior *Tango* are available but neither of these represent Albeniz at his greatest and most consummate point. The twelve pieces forming the *Iberia Suite*, in four books, are really twelve scenes gathered from different corners of Spain and are inspired by the rhythms, harmonies and turns of phrasing that abide in popular Andalusian music. These pieces have been considered by most authorities to contain the finest characteristics of Albeniz's provocative art. Curiously enough, the four orchestrations appear on wax before the original piano scores and this, in point of fact, may be considered favorably for without doubt orchestra reproduction has been more realistically achieved than piano registration. The set is a most satisfactory one and will do much to establish Albeniz more firmly in the repertoire of recorded music. An interesting comparison in the methods of orchestration may be made by playing Stokowski's *Fete-Dieu a Seville* (Victor 7158) which is really *El Corpus en Sevilla* with a French turn. The Stokowski orchestration is a bit more embellished and noisy than the Arbos arrangement and not so full of the genuine Spanish flavor.

MOZART

V-C1686
 to
V-C1688
 Incl.
 IMPORTED

Symphony in D Major. ("The Prague.") Six sides. Played by the Vienna Philharmonic Orchestra conducted by Erich Kleiber. Three 12-inch discs. Price, \$1.75 each.

Symphony in D (K 504) Philharmonia miniature score No. 61.

Mozart composed this *Symphony in D Major* (generally known as the "symphony without a minuet") at Vienna in December, 1786, at the age of thirty. It was first performed at Prague (hence its name) within a month of its completion, under Mozart's own direction, and was received with every manifestation of delight.

The *Prague Symphony* is undoubtedly one of Mozart's finest works in that form, and is indeed quite the equal of the "great three" (The *Symphonies in E Flat Major, G Minor and C Major*).

Erich Kleiber is an excellent Mozart interpreter, the Vienna Philharmonic Orchestra needs no introduction, and we can but express the hope that all admirers of Mozart's music will make a point of acquiring these records. They will provide innumerable hours of the most exquisite joy.
 R. G.



MOZART
V-V29

{ Don Juan: Overture (K527). In two parts. Played by Concert Orchestra (Berlin State Opera Orchestra?) conducted by Clemens Schaistich. One 10-inch disc. Price, \$0.75.

Miniature score—Philharmonia No. 14.

The recent revival of *Don Juan* by the New York Metropolitan Opera Company has aroused considerable interest in this, perhaps the finest of Mozart's operas. There is another recording of the overture available on Odeon disc 5131 played by Dr. Weissmann and the Berlin State Opera Orchestra but it is an early electrical reproduction, a bit uncertain in spots, so that the brilliant and incisive rendering captured on this highly successful little disc supplies a better and more satisfactory representation.

R. STRAUSS

O-5191
and
O-5192

{ Till Eulenspiegel's Merry Pranks. Four sides. Played by Otto Klemperer and the Grand Symphony Orchestra, Berlin. Two 12-inch discs. Price, \$1.50 each.

Miniature score—Philharmonia No. 242.

Most everyone is well acquainted with the roguish escapades of Till; his prowess, his love of horseplay, and his goodwill for the underdog. Richard Strauss has remarked of this work—the full title being indicated in the score as Till's Eulenspiegel's Merry Pranks, set in Old-time Roguish Manner, in Rondo form, for full orchestra—"Were I to put in words the thoughts which its several incidents suggested to me, they would seldom suffice, and might even give rise to offense. Let me leave it, therefore, to my hearers to crack the hard nut which the Rogue has prepared for them. By way of helping them to a better understanding, it seems sufficient to point out the Eulenspiegel motives, which, in the most manifold disguises, moods and situations, pervade the whole up to the catastrophe, when, after he has been condemned to death, Till is strung up to the gibbet. For the rest, let them guess at a musical joke which a rogue has offered them."

The music is familiar to every concert-goer in the world. The fact of most consequence here is the poignancy of the reproduction and the breath-taking brilliancy of Klemperer's magnificent interpretation. With these records we feel that orchestral recording has reached its high-water mark if not its limit of *actual* registration. Play the discs on any instrument from the smallest orthophonic gramophone to the latest of electrical amplifying devices—of course, the volume will improve with the quality of the instrument—and you will be astounded at the success with which the German scientists (from the Parlophone laboratories) have achieved a lasting document of Otto Klemperer's thrilling reading.

V-EH292
IMPORTED

{ Feuersnot: Love Scene. Two sides. Played by the Vienna Philharmonic Orchestra under the direction of Professor Robert Heger. One 12-inch disc. Price, \$1.75.

Feuersnot, an opera in one act, was first given at the Royal Opera House, Dresden, November 21, 1901. The book is by Ernest von Wolzogen. The story of the piece is derived from a Netherland tale entitled "The Fire Famine at Oudenaerde." With its brilliant treatment of folk-songs, its matchless musical sarcasm, its glowing love music, its solidly constructed choral sections, and its gorgeously colored orchestration, *Feuersnot* remains a work characteristic of Strauss, a memorable composition in which he realizes his intentions with unparalleled effect.

Robert Heger is a Viennese composer and conductor, famous for his Strauss interpretations. We mark this disc as an exceptional one in many respects.

HERBERT
V-35997

{ Irish Rhapsody. Two sides. Played by the Victor Symphony Orchestra under the direction of Nathaniel Shilkret.
One 12-inch disc. Price, \$1.25.



Lovers of Victor Herbert's music will welcome this full-volumed recording. An electrical version up to now has not been available.

KELER BELA
CHOPIN
O-3287

{ Hungarian Lustspiel Overture (Keler Bela). One side and
Polonaise No. 1 in A Major (Chopin). Both played by Dr. F.
Weissmann and the Grand Symphony Orchestra.
One 12-inch disc. Price, \$1.25.

Radio fans will welcome this recording. The overture represents to us the main interest of the disc. It is entertaining light music competently performed and excellently recorded. Chopin, arranged and alienated from the piano, simply doesn't register; even when the orchestration is as brilliant as the display here.

LEHAR
HO-9021
IMPORTED

{ Das Land des Lachelns: Overture. Two sides. Played by the
Berlin Symphony Orchestra under the direction of Franz Lehar.
One 12-inch disc. Price, \$1.60.

A good recording of the overture to the latest success by the most famous living operetta composer. The millionaire-composer conducts the Berlin Symphony Orchestra in an authoritative performance.

GURIDI
V-AE2628
IMPORTED

{ La Meiga: Preludio. Two sides. Played by La Orquesta del
Gramofono. One 10-inch disc. Price, \$1.25.

Guridi is one of the chief figures among modern Spanish symphonists and is thought by some to be a founder of a contemporary Basque school. The Prelude to *La Meiga* is an example of what some Spanish composers (the school of Falla, Turina, Nin, etc., excepted) are doing.

MAYERL
C-50204D

{ Sennen Cove: Tone Poem. Two sides. Played by the Court
Symphony Orchestra conducted by Billy Mayerl.
One 12-inch disc. Price, \$1.25.

Mayerl is an English composer of the Gershwin-Shilkret-Jansen order. We don't think that this disc will be much of a success over here. Any work by either of the three Americans named would be infinitely more arresting.

SOUSA
V-1441

{ El Capitan—March. One side and
The Stars and Stripes Forever—March. Played by the Philadel-
phia Symphony Orchestra under the direction of Leopold
Stokowski. One 10-inch disc. Price, \$1.50.

A recent issue of *The New Yorker* relates the following story: Some little while ago, during a recording session of the Philadelphia Orchestra, the stage hands, who were usually accustomed to wandering beyond the audible vicinity of the Academy of Music when their duties of arranging music stands, etc., were completed, caught the opening bars of *El Capitan* before they had escaped the range, paused, listened and then returned to the wings enraptured. "Gosh," exclaimed one veteran, "That's what they should have played long ago."



**CATALANI
MEYERBEER
C-50200D**

Lorely: Dance of the Waves (Catalani). One side and
Le Prophete: Coronation March (Meyerbeer). One side. Played
by the La Scala Theatre Orchestra of Milan under the direction
of Cav. Lorenzo Molajoli. One 12-inch disc. Price, \$1.25.

This is a well-recorded performance of excellent interpretations of popular concert bits at a popular price.

**GOOSSENS
V-C1706
IMPORTED**

Judith: Ballet Music. Two sides. Played by the New Symphony
Orchestra conducted by Eugene Goossens. Vocalist: Arthur
Fear (Baritone). One 12-inch disc. Price, \$1.75.

**HARTY
C-9891
IMPORTED**

An Irish Symphony: Scherzo. One side and
Londonderry Air (arr. for Strings by Sir Hamilton Harty). One
side. Both played by the Halle Orchestra conducted by Sir
Hamilton Harty. Violin solo by Alfred Barker.
One 12-inch disc. Price, \$1.75.

**QUILTER
V-22098
and
V-22099**

Children's Overture. Four sides. Played by the New Light
Symphony Orchestra conducted by Malcolm Sargent.
Two 10-inch discs. Price, \$0.75 each.

Goossens' opera *Judith*, text by Arnold Bennett, was first given at Covent Garden, London, June 25, 1929. It was performed in America for the first time in Philadelphia, December 26, 1929, when it was presented by the Philadelphia Grand Opera Company under the direction of the composer. Goossens is an admirable conductor, combining clarity and precision with brilliance; but as a composer he is somewhat less interesting—at least so far as the phonograph is concerned, for very little of his work has thus far been recorded. Working in the modern idiom, he makes liberal use of a large orchestra for the score of this opera. *Judith* is heavily orchestrated, full of imposing sounds and noises, but somehow lacks coherence, vitality and meaning. The Ballet Music, then, is chiefly valuable because it represents the only recording from *Judith* now available, and probably it will be the only selection we shall ever have of the work, for it seems doubtful whether any of the gramophone companies will deem it worth-while to devote further attention to the opera. ¶ Sir Hamilton Harty, born in 1880, Irish composer and conductor, is best known, perhaps, through his fine work with the noted Halle Orchestra of Manchester, of which he is the permanent conductor. Harty has also written many songs, some chamber music, a violin concerto, and the *Irish Symphony*. His earlier works showed the strong influence of Irish folk-melodies, but this was replaced later by more cosmopolitan ideas. The brisk *Scherzo* is genuine Irish music in its style and melodic contours. The opening measures are almost in the nature of a reel, and later in the movement the strings and woodwinds usher in "The Girl I Left Behind Me." A competent and highly effective arrangement of the familiar *Londonderry Air* by Sir Hamilton occupies the reverse side of the disc. Some very good violin work is contributed by Alfred Barker. ¶ Quilter's arrangement of these well known tunes is in excellent taste and somehow he contrives to make them very charming. The appeal of this disc, therefore, will not be confined solely to children; for well-done light music is always acceptable. The recording is brilliant, and the orchestra, under Sargent, gives a spirited performance.

LISZT

C-67724D
and
C-67725D

Les Preludes. Four sides. Played by Willem Mengelberg and His Concertgebouw Orchestra of Amsterdam.
Two 12-inch discs. Price, \$2.00 each.



Miniature score—Philharmonia No. 80.

Les Preludes may be a war-horse but when one hears an effusive and altogether rousing reading such as this Mengelberg recording, one feels much the same way as do the rising and bravoing concert-goers at the end of an identical performance. What a gesture it is to do so from an easy chair after hearing these records! Nevertheless we predict that many listeners will do much more than that, considering that there are no conventional neighbors nearby to be startled or shocked. Mengelberg continually comes back, giving thrilling New York Philharmonic-Symphony performances or perpetuating his great virtuosity through the medium of his records with both his Concertgebouw and New York orchestras. He gives no indications of staling but seems rather to acquire a greater preciseness and vigor.

MENDELSSOHN

B-90017

Fingal's Cave: Overture. Two sides. Played by the Berlin Philharmonic Orchestra conducted by Julius Pruwer.
One 12-inch disc. Price, \$1.50.

Miniature score—Philharmonia No. 55.

We think this a somewhat better reading than those previously recorded.

R. J. M.

CONCERTO**TSCHAIKOWSKY**

C-67726D
to
C-67729D
Incl.

Concerto in D, Opus 35. Played by Bronislaw Hubermann (Violin) and Berlin State Opera Orchestra conducted by Wilhelm Steinberg. Seven sides and
Melodie, Opus 42, No. 3. One side. Played by Bronislaw Hubermann (Violin).
Four 12-inch discs. Price, complete with album, \$8.00.

Miniature score—Eulenberg No. 708.

The Tschaikowsky D Minor Concerto, more pleasing and charming than deeply-moving or edifying, was completed in 1878—the same fertile year that yielded, among other divers works, the *Symphony No. 4* and *Eugene Oniegin*. Tschaikowsky wrote the concerto while staying at Clarens, overlooking beautiful Lake Geneva. Its first reception was not a favorable one and, although the work has gained in popularity, it is unmistakably inferior to the more famous Mendelssohn and Brahms models.

Hubermann is inclined to treat the work with a feeling of hardness, however precise his attack. His reading, on the whole, lacks a variety of tone which is essential to music of this kind. The Polish violinist is, we feel, capable of better playing than is contained on these discs. The reproduction is of a good and satisfying quality.

Why, we would like to know, was it necessary to cut from the last movement, with its splendid Russian exuberance, the bars from page 94 to page 107, Eulenberg score, when the eighth side is filled with an insignificant trifle such as the *Melodie*?

**CORELLI****PA-P.9422**

and

PA-P.9423

IMPORTED

Concerto Grosso No. 8. Four sides. 1. Vivace—Grave—Allegro. 2. Adagio—Allegro—Adagio. 3. Vivace—Allegro. 4. Pastorale Largo. Played by the Grand Symphony Orchestra (Members of the Berlin State Opera) under Dr. Weissmann. String Trio: First Violin, Johannes Lasowski; Second Violin, Hans Reinicke; 'Cello, Armin Liebermann. Two 12-inch discs. Price, \$1.60 each.

TARTINI**HO-9009**

and

HO-9012

IMPORTED

Concerto in D Major. Four sides. 1, Largo; 2, Allegro; 3, Grave; 4, Allegro. Played by Rudolf Hindemith (Violoncello) and the Berlin Symphony Orchestra. Two 12-inch discs. Price, \$1.60 each.

VIVALDI**(arr. Molinari)****V-S10105**

and

V-S10106

IMPORTED

Concerto Grosso in G Minor. Four sides. 1, Adagio; 2, Allegro; 3, Larghetto; 4, Allegro. Played by the La Scala Theatre Orchestra under the direction of Antonio Guarneri. Two 12-inch discs. Price, \$1.75 each.

The invention of the "Concerto" has been ascribed to Giuseppe Torelli, born in the 17th Century, an Italian violinist and composer. He spent most of his life in Bologna but in 1701 accepted the directorate of the band of the Markgraf of Brandenburg-Anspach at Anspach in Germany, where he died in 1708. His most important work, the *Concerti Grossi, Opus 8*, was published—posthumously—three years earlier than Corelli's more famous *Concerti Grossi*. The "Concerto Grosso" is an 18th Century form; an orchestral concerto, having a succession of movements, played by two or more solo instruments in contrast to a full or stringed orchestra. The most famous works in the form are the twelve concertos by Handel (lately recorded by Decca—to be reviewed in the future); the *Concerti Grossi* of Corelli; and the great Brandenburg concertos by J. S. Bach, of which No. 2 has been recorded by Stokowski and the Philadelphia Symphony Orchestra.

Arcangelo Corelli (1653-1713) one of the most gifted of early violinist composers, wrote a set of twelve compositions for two violins and 'cello as a solo group (the "concertino"), with accompanying strings. As a violinist, Corelli laid a solid foundation for the treatment of the stringed instrument, not only as a solo instrument but at the same time a leading orchestral one.

Giuseppe Tartini (1692-1770) was also a famous violinist and composer. As a writer of music, he combined the serenity and dignity of Corelli with an added grace and passion all his own. He was a prolific writer. The score of this beautiful work not being at hand, we cannot say for certain that the concerto here performed is an edited version; we think that it is. Rudolf Hindemith, a superb 'cellist, is a brother of the more illustrious Paul. He is a member of the famous Amar-Hindemith String Quartet, in which his brother plays viola.

Little is known concerning Antonio Vivaldi's early life. The date of his birth is attributed about 1680. Not a great deal of his enormous output of music has been published. Among his published and edited works there is the collection—*Estro Armonico*—of twelve concertos for four violins, two violas, 'cello and organ bass (Op. 3). The work under present consideration is No. 2 of the collection which has been edited by the renowned Italian conductor, Bernardino Molinari. Bach, it is stated, studied Vivaldi's music assiduously, and transcribed certain of the Italian's violin concertos for clavier and organ. The four movements here listed are beautiful examples of the 18th Century *concerto grosso* form. They are very well played and splendidly reproduced.

R. G.

CHAMBER MUSIC



BRAHMS

PD-95286

to

PD-95289

IMPORTED

Trio in C Major, Opus 87. Seven sides and
Trio in G Major, No. 5: Andante (Mozart) One side. Played
by the Hirt Trio. Four 12-inch discs. Price, \$1.50 each.

Miniature score—Eulenberg No. 247.

C-67730D

to

C-67734D

Incl.

Quartet in B Flat Major, Opus 67. Ten sides. Played by the
Lener String Quartet.
Five 12-inch discs. Price, complete in album, \$10.00.

Miniature score—Eulenberg No. 242.

The first youthful piano trio of Brahms has as its pendent this beautiful trio in C major; more bizarre than lyrical, more ironic than passionate. It is the only work in this form electrically recorded, and in this instance Polydor must be commended highly for an excellent chamber-musical reproduction. The early opus 8 in B major referred to above and the later trio in C minor, opus 101, invite phonographic reproduction. A very early piano trio, composed before 1851, completes Brahms's achievements in this combination.

Of the two late piano trios, Walter Niemann, in his admirable and exhaustive study of Brahms, writes: "I should give the preference to the former. In it, indeed, the key of C Major produced an extraordinary vivifying influence upon Brahms's indeterminate '*Moll-Dur*' nature. Ideas expressed in this key call for a peculiar freshness and naturalness, for it is this very fresh and natural quality which has contributed in the course of centuries, from Bach's C Major Prelude and Fugue in *Das Wohltemperirte Klavier* onwards, towards determining its peculiar character, as a key with a steely flash in it, a bright, healthy, vigorous, and vital key; so that this suggestion has become inseparable from it." The ring of the Mozart Symphony No. 41, the brilliancy of the Quartet, Opus 59, No. 3 of Beethoven, many stirring pages of Wagner, and other numerous examples of note are indisputable illustrations of the key's active nature. The statement and development of the typically C major themes in the first movement build up a grand and boldly planned architecture of a most graphic and energetic character. The spirit of Beethoven seems to wander in the movement, most of all in the development of its ideas; however, the first transition passage with its aggressive *stretti* is covered with a heavy contrapuntal armor and the piano part is written—full, weighty, and rich in syncopated rhythms—in a typically Brahmsian manner. The romantic element of the *C Major Trio* is confined to the subordinate or episodic parts.

The slow movement establishes definitely the northern or Nordic tone which seems to prevail throughout the work. This mood is further emphasized by a progressive inward clouding, which increases with each variation of the simple folk-spirit of the ideas in the ballad-like theme (*andante con moto*). The *scherzo* is fantastic in character and from point of pure interest may be said to contain the crown of the trio. It is bleak in color, dark with gloomy forebodings and ghostly conceptions; however, illuminated by sudden pierces of lightning flashes. Here Brahms's geniality asserts itself in a peculiar attitude, the *scherzo* is permeated with an impish uncanniness.



The *finale* continues to a certain degree the mood of its antecedent. It is moderately passionate and agitated in character, and its broad lines and plastic simplicity pour forth, with exquisite progressions toward the end, a sustained flow of melody in a blissful and folk-colored mood.

This trio is surely one of the greatest and noblest chamber works in the whole history of music. It is given a sensitive, deeply-felt and well-ordered interpretation by the Hirt Trio, a noted Swiss organization. The Mozart fragment makes a well-chosen and contrasting eighth side.



The music of Johannes Brahms contains an absolute purity of style which is always combined with a most perfect craftsmanship. Carl Engel has compared Brahms to the Old German artist, Albrecht Dürer. "In more ways than one," he tells us, "Brahms suggests the bearded, curly-haired master of Nuremberg; the artisan, man of the people, humble and indefatigable worker, patient elaborator of detail, whose burin delighted in formal arrangement, fanciful ornament, variation of pattern, boldness of outline, and who knew how to light the depths of darkness by rays of a mysterious glitter. . . . If chamber-music is the etching of tonal art, then Brahms may be justly called the Dürer among musicians."

The third quartet is one of the transcendental landscapes of Brahms's entrant soul. The color here is of Viennese locality and the work in many aspects suggests the splendid, luxurious city of the Wiener Wald and the lovely Blue Danube. A rustic dance element permeates the quartet; making the work, together with each movement's natural lyrical quality, assume a decided pastoral character. Here Brahms is more imbued with a sensuous southern warmth, a distinct contrast to the gaunt and bristling tone of the opus 87 trio. Everything, especially the character of the thematic content, proclaims this idyllic, pastorally naive character. The motifs of the first movement are brief nature subjects, the principal subject is a jubilant "horn-call" which is repeated in fragmentary fashion by the instruments in unison. The rhythmical interest of the quartet is of a rich, subtle, vivacious nature and its dynamic scheme is delicate and intimate—often changing from bar to bar. In the *andante* an effect of great massiveness and emphasis is achieved by means of sharp chords played upon all the instruments, a forcible passage coming in the midst of a prevailing quietude of the context and almost dramatic in its suddenness. The third movement is in minuet form. The viola is given additional prominence from the fact that its three companions are muted throughout. At times an Hungarian folk-color comes into play, usually while the viola is reaching the upper notes with their singularly appealing quality, less bright than those of the violin. In the *doppio movimento*, after the composer has lavished his whole wealth of variations on the previous subject, the jovial horn-calls of the first movement ring out once again. Once again we are reminded of the romantic character, the dance-like warmth and rustic temper.

It is hardly necessary to say that the Lener ensemble remains as always the fabricators of a finely wrought and well-conditioned reading. And chamber-music recording has not decreased in quality of actuality, the string-tone reproduced here can be placed alongside any of the previously released Lener recordings.

Richard Gilbert.

MOZART

B-90015
and
B-90016

Quartet in D Major. Four sides. Played by the Brosa String Quartet. Two 12-inch discs. Price, \$1.50 each.



Miniature score—Philharmonia No. 334.

Here is an excellent rendering of a classic. The *Quartet in D Major* was formerly available only in the Buxbaum String Quartet version (Polydor). The earlier recording occupied six sides whereas, in this instance, the record faces being more completely filled, the sides are four. The reading is uncut, one repeat in the Minuet is omitted. The quartet is commonly known as the "solo" quartet or the "'cello" quartet as Mozart, in dedicating the work (one of three) to Frederick William, King of Prussia, gave particular prominence and several solo passages to that august patron's instrument. The quartet is a perfect specimen of the particular style which it represents and is a superior expression of the individual personality of its creator in every detail. Facts about the Brosa String Quartet are hard to come by but one thing is certain; they play the exquisite chamber piece with tender regard and sympathy for its undeniable loveliness.

RAVEL

V-C1662
and
V-C1663
IMPORTED

Introduction and Allegro for Harp, String Quartet, Flute, and Clarinet. c. 1906. Played by Virtuoso String Quartet, J. Cockerill (Harp), R. Murcie (Flute) and C. Draper (Clarinet). Three sides and Novelette No. 3 (Frank Bridge) One side. Played by the Virtuoso String Quartet. Two 12-inch discs. Price, \$1.75 each.

Miniature score—Durand et Cie, Paris.

A number of years ago, before the era of electrical recording and when album sets and works in three parts, etc., were only beginning to appear, Columbia issued an acoustical recording of Ravel's delicious and fascinating Septet (as the work is more familiarly known). The Septet came as a great and bewitching surprise and the present writer recalls acquiring the set with a feeling akin to that of possessing a rare and beautiful painting or a precious piece of tapestry. The delectable records were played and played, and, even though the harp part reproduced horribly and the string *pizzicato* scarcely reproduced at all, the effect was one of indescribable captivation and enchantment. The present set comes after much anticipation and prayer and reveals a work full of scintillating and impressionistic beauty as real and vivid as an actual concert hall hearing, a thing of rare and infrequent occurrence.

The *Introduction and Allegro* was written in 1906, just three years after Ravel had completed his more well known *Quartet in F*. This work is subtle, witty and a bit ironical. Its emotional content is restrained, and it demonstrates Ravel's very considerable talent for producing local color. Classical in form, despite the boldness of its harmonies, the work interprets, with that mixture of irony and lyrical feeling generally associated with the composer, Maurice Ravel's more or less skeptical view of life.

Frank Bridge's *Novelette, No. 3*, which occupies the last side of the set, was written in 1904. It is a brilliant and imposing recording, and it is a fine example of Bridge's exceptionally excellent technique.

**BACH****G-133
and
G-134**

IMPORTED

Sonata No. 1 in G Major. Four sides. Played by John Barbirolli ('Cello) and Ethel Bartlett (Piano).
Two 12-inch discs. Price, \$2.00 each.

Originally written for two flutes and clavier, Bach later revised this sonata, arranging it for gamba and clavier. The former resembles the modern 'cello, the latter the modern piano. In this version, written throughout in three parts, one of the flute parts is allotted to the 'cello, the right hand of the piano taking the other, while the clavier part is played by the pianist's left hand. A fine Bach recording: its smooth, quiet phrases—the result of a supreme technical skill—evoke an atmosphere of serene and ineffable loveliness.

**DITTERS-
DORF****PD-90048
to
PD-90050
Incl.**

IMPORTED

Quartet in E flat Major. Five sides and
Quartet in E Flat Major: Allegro (Schubert, Opus 125) One side. Both played by the Deman String Quartet.
Three 10-inch discs. Price, \$1.25 each.

Miniature score—Eulenberg No. 105.

Karl Ditters von Dittersdorf (1730-1799), born at Vienna, played first violin in the same quartet in which Haydn played second violin and Mozart the viola. An eminent violinist and a prolific composer in practically all branches of music, Dittersdorf was particularly noted for his German operas. He was a thoroughly popular composer, possessing a genuine vein of comedy, quick invention and a gift for lively, spontaneous melody. This version of the *Quartet in E Flat* contains, for its second movement, an *Andante* that is lacking in the Eulenberg miniature score. Why it is included here is not entirely clear. Dr. Francis H. Mead, writing to the *Gramophone*, traces this movement to a *Quartet in G Major* by Dittersdorf.

It is pleasant to hear these recordings of a work that comes from the same great age in which Haydn and Mozart produced so many superlative masterpieces with such consummate ease and skill. The *Quartet in E Flat* is given a firm-set, spirited interpretation.

VIVALDI**G-131
and
G-132**

IMPORTED

Sonate en Concert No. 5 in E Minor. (Arr. Vincent d'Indy.)
Played by Georges Pitsch ('Cello) and String Quartet. Three sides and
Three Pieces. (Arr. Ethel Bartlett.) (a) Golden Slumbers. (b) An Ancient Lullaby. (c) My Love's an Arbutus. One side.
Played by John Barbirolli ('Cello) and Ethel Bartlett (Piano).
Two 12-inch discs. Price, \$2.00 each.

This Vivaldi sonata, due to the fact that in the original score obsolete instruments are employed and the directions for their use are somewhat vague and inadequate, has been revised, very intelligently, by Vincent d'Indy, so that it is here presented as a 'cello solo with string quartet accompaniment.

Three old tunes, satisfactorily arranged by Ethel Bartlett, are played by John Barbirolli and Ethel Bartlett on the odd side of this set. *Golden Slumbers*, the first of these tunes, comes from the *Beggar's Opera*, where it is employed for the duet, "Oh Polly, you might have toyed and kissed." The next is an Irish tune, while the final number is too familiar for further comment here.

R. J. M.

PIANO



FRANCK

**V-DB1299
and
V-DB1300**

IMPORTED

Prelude, Chorale and Fugue. Four sides. Played by Alfred Cortot (Piano). Two 12-inch discs. Price, \$2.50 each.

Cesar Franck's *Prelude, Chorale and Fugue*, written in 1884, is a work which in construction, thematic development, polyphony, command of keyboard technique, and above all in sustained musical interest, is among the masterpieces of piano-forte literature. The release of a recording of this magnificent composition is doubly welcome due to the fact that a previously available reproduction published by the Chicago Phonograph Society has been a deletion from their small but interesting catalogue for quite some time. It was Franck's intention to write a prelude and fugue in the style of Bach. The choral was an afterthought. The organist of St. Clotilde showed, even in his opus 1, a decided interest in the constructional side of music, so it is not surprising to find that what was intended to be a mere prelude and fugue developed into a work of such magnitudinous architecture and complexity of form as to surpass in bulk and scope the average sonata. This impellent structure is in point of fact an epitome of the Franckian mood and method. A glorious addition to recorded musical literature and one not likely to remain obscure or unpopular.

Cortot's reading here is distinguished by his soul-penetrating grace and tenderness in the more quiet passages, and a vigorous and inexpressible transparency of tone in the more sonorous contrapuntal complexities.

BRAHMS MENDELSSOHN

C-50199D

Capriccio. (Brahms; Opus 76, No. 2) One side and
(a) Duet Op. 38, No. 6; (b) Spinning Song of Op. 67, No. 4.
One side (Mendelssohn). Both played by Myra Hess (Piano).
One 12-inch disc. Price, \$1.25.

What a wealth of Brahms there is showered upon us this month! The most enthusiastic lover of Brahms music could ask for no more than the Trio, Opus 87; the Quartet, Opus 67; and this delightful *Capriccio*, the second of eight pieces comprising opus 76. That this last composition is played by Myra Hess is of no small importance. Her feeling for Brahms is as reverent and understanding as is her sympathy for Bach.

The very familiar Mendelssohn pieces are agreeable bits by this sometimes neglected musician. Extremely romantic in concept, they are played with the least amount of sentimentality on Miss Hess's part. The piano recording of both sides is a fine exposition of the instrument's natural tone.

JUON SAUER

B-15216

Humoresque. (Juon.) One side and
Esenlaub Study. (Whispering Leaves.) (Sauer). One side.
Both played by Edward Goll (Piano).
One 10-inch disc. Price, \$0.75.

The Australian pianist seems much more at home in these concert pieces than in his former recording of Beethoven's great Opus 110 sonata. The works, by minor composers, are of a breezy, light-hearted nature.



**ALBENIZ
SCHUMANN
V-1445**

{ Tango, Opus 165, No. 2 (Albeniz) One side and
Aufschwung (Soaring) Opus 12, No. 2 (Schumann) Both played
by Wilhelm Bachaus (Piano). One 10-inch disc. Price, \$1.50.

The *Tango* is a characteristic piece of Spanish color by the ever-popular Catalan musician. Strangely enough, Victor has released three records of this selection. Disc 1339 contains Kreisler's violin arrangement, record 1323 is another piano recording of *Tango* by Novaes. The piano is here reproduced clearly and with excellent volume and is by far the best recording of the piece. The Schumann early opus is played superbly. Bachaus, by the way, is one of our favorite pianists.

**CHOPIN
SCHUBERT
V-7012**

{ Valse in A Flat Major. Op. 34, No. 1 (Chopin) One side and
Impromptu in A Flat Major. Op. 90, No. 4 (Schubert) One
side. Both played by Arthur Rubinstein (Piano).
One 12-inch disc. Price, \$2.00.

Arthur Rubinstein, Polish pianist, plays these two little pieces with grace and decision.



VOLONCELLO

**RAVEL
NIN
C-2081D**

{ Piece en Forme de Habanera (Ravel). One side and
Granadina (Nin). One side. Both played by Horace Britt
(Violoncello) with piano accompaniment by Josef Adler.
One 10-inch disc. Price, \$0.75.

Ravel's dainty *Habanera*, evoking an atmosphere of Spain, is a product of his early youth (1895) and was later included in the more important *Rapsodie Espagnole*. It was originally written for piano solo but has since been arranged for divers instruments ranging from the violin to the saxophone. Here the *Piece en Forme de Habanera* is given a delicious 'cello interpretation. The piano accompaniment comes out well, not too strong, and is recorded splendidly. Side two contains a show piece of unusual coloring, the *pizzicati* exuberances calling to a mind guitars and castanets pulsating with the rhythms of old Spain.

**RACHMANI-
NOFF
SAMMARTINI
C-2095D**

{ At Night (Rachmaninoff). One side and
Allegro. (Sammartini). Both played by Felix Salmond (Violon-
cello). One 10-inch disc. Price, \$0.75.

Fine clear recordings aptly displaying the skill of a great 'cellist in renderings of popular concert pieces.

OPERA



PUCCINI

C-67711D

to

C-67723D

Incl.

La Boheme: Opera in Four Acts. Rendered by Eminent Operatic Artists of Italy, Chorus of La Scala Theatre, Milan, and Milan Symphony Orchestra conducted by Cav. L. Molajoli. Twenty-five sides and

Manon Lescaut: Intermezzo. One side. Played by Milan Symphony Orchestra conducted by Cav. Lorenzo Molajoli.

Thirteen 12-inch discs. Price, complete with two albums, \$26.00.

Miniature score—Philharmonia No. 182.

THE CAST

Mimi.....	Rosetta Pampanini	Colline.....	Tancredi Pasero
Musetta.....	Luba Mirella	Schaunard.....	Aristide Baracchi
Rodolfo.....	Luigi Marini	Benoit.....	Salvatore Baccaloni
Marcello.....	Gino Vanelli	Parpignol.....	Giuseppe Nessi

Score published by G. Ricordi & Co.

This popular opera, text by Giuseppe Giacosa and Luigi Illica founded on Henri Murger's book, *La Vie de Bohême*, is here given as commendable a performance as we have ever heard. It is recorded completely except for the conventional cuts. The *tour de force* of this particular recording is the very fine degree of actuality of reproduction. Never have we heard before such astounding realism. The laboratories at Milan improve the quality of each successive recording to such a degree that it seems hardly possible for future technical advancement. Witness for example the fine balance of voice and orchestra poised to a point of perfection throughout the complete set. We repeat once more that never before in the history of operatic recording has such an equipollent facsimile been achieved unless it be the superb *Madame Butterfly* previously released, also a product of the Milan studios.

Rosetta Pampanini, the *Cho-Cho-San* of the *Madame Butterfly* set, here sings *Mimi* and sings the role superbly. Believe us, these young Milanese are artists. Pampanini's voice is warm and rich, the lower register having a lovely mellowness and deepness, although not unusual in voices of her type, is splendidly controlled, while her singing of the notes above the staff is even and held with unvarying excellence. There have been greater *Rodolfos* than Marini but certainly none more sincere and artistic. The ever-familiar *Valse di Musetta* is an example of fine ensemble singing although Luba Mirella's voice seems a bit forced here as in other bits of the *Musetta* role. Lack of space forbids us going into detail regarding other points of excellence or improbation. However, the faults of the set are few in number. The indispensable libretto is supplied with the set. It is a fine one and very handy indeed. The story of the opera is followed by the Italian text carefully annotated as to record sides together with an English translation by Compton Mackenzie.

A selection from *Manon Lescaut* occupies the last side. It is a well-chosen excerpt.

T. D.



WAGNER

V-D1651

and

V-D1652

IMPORTED

Parsifal: Act 2—Herzeleide. (a) I Saw the Child. (b) Woe's Me! Woe's Me! (c) Through Long, Lone Ages. (d) For Evermore Condemned. Four sides. Sung by Gota Ljungberg (Soprano) and Walter Widdop (Tenor) with London Symphony Orchestra conducted by Albert Coates. Two 12-inch discs. Price, \$2.00 each.

V-7160

to

V-7167

Incl.

Parsifal: Act 3 (Complete). Sixteen sides. (Rendered by Gott-helf Pistor (Tenor), Ludwig Hofmann (Bass), Cornelius Bronsgeest (Baritone) and the Berlin State Opera Chorus and Orchestra under the direction of Dr. Karl Muck. Eight 12-inch discs. Price, complete with album, \$16.00.

Miniature score—Eulenberg No. 911.

These records, containing some of the most poignant and searchingly beautiful music from Wagner's *Parsifal*, may be combined very effectively with previous releases of selections from the work, so that a good portion of the music drama is now available. The two discs from the second act begin shortly after the Flower Maiden Scene, and include Kundry's exquisite monologue and her futile attempt to seduce Parsifal. Gota Ljungberg sings this music with a rare understanding and intimate knowledge of Wagner's intentions, and she is capably supported by Walter Widdop. The orchestral passage accompanying Kundry's account, a marvel of pure beauty and continuity of invention, is superbly played by the London Symphony under Coates.

It is almost impossible to mention *Parsifal* without at once thinking of Dr. Muck. The greatest living Wagnerian conductor and Wagner's final music drama have, indeed, become inseparably associated in the minds of music lovers. So altogether genuine, so deeply moving and so vivid and powerful are his interpretations of this sovereign music that everyone who has heard him conduct at Bayreuth, where his performances of *Parsifal* are outstanding features of each year's Festival, regards it as an unforgettable and illuminating experience.

In the third act, most critics agree, the music reaches supreme levels of inspiration. Here Wagner's consummate technical skill amazes with its smoothly sonorous, well mixed, richly embroidered instrumentation. Never was he so subtle, so convincing, so thoroughly and completely the master of his materials. As he grew older, he gradually gave up thinking in terms of both voice and orchestra, and came to rely more and more upon the latter, making of this manifold instrument a magnificently eloquent voice. No matter what the difficulties of the text were, Wagner knew that they could be successfully surmounted by the expressiveness and continuity of his orchestral web.

The third act is recorded practically complete. After the matchless Prelude, there is a cut of a few lines to the words *Heil mir dass ich dich wieder finde*, with which Parsifal greets Gurnemanz. This negligible omission, however, is the only cut in the entire act. Pistor and Hofmann are very effective. The unbearably poignant music of Amfortas is sung superbly by Cornelius Bronsgeest, and the State Opera Chorus is impressive. The recording is well-balanced and realistic; and the Bells in the Transformation Scene, a reverse of a similar scene in the first act, are splendidly reproduced. Hailing a set of records with an abundance of superlatives is a risky business these days, when nearly each month witnesses the release of one or more masterpieces, but it may be said without fear of contradiction that this Muck set ranks with the great achievements of the gramophone.

WAGNER
V-D1700
IMPORTED

Gotterdammerung: Act 1—(a) Has Du, Gunther, Ein Weib?
(b) Was Nahnst Du Am Eide Nicht Teil? Two sides. Sung
by L. Melchior (Tenor), Frederick Schorr (Baritone) and
Topas-Watzke (Bass) with the Berlin State Opera Orchestra
conducted by Dr. Leo Blech. One 12-inch disc. Price, \$2.00.



Miniature score—Eulenberg No. 910.

Siegfried, after drinking the magic potion offered him by Gutrun, gazes after her enchanted. The first step of Hagen's plot has been accomplished. Without turning, Siegfried asks Gunther if he has a wife. The record begins at this point. Siegfried's promise to win Brunnhilde for Gunther, the swearing of the Blood-brotherhood, Hagen's refusal to take part in the oath, and the departure of Siegfried and Gunther down the Rhine—all this is included on this excellent disc. Melchior makes a buoyant and robust Siegfried, and he and Schorr can always be depended upon to give exceptional performances; their singing of the Blood-brotherhood, as the orchestra gives out the motive of the Oath of Fidelity, is magnificently stirring and impressive. Blech's conducting is fine and vigorous; he has never given us more thoroughly satisfying work.

Owners of the *Gotterdammerung* albums, in particular, will want this disc, for it fills in an important part between sides eight and nine. At the close of side eight, there is a brief cut of a few lines to the point where this record begins. The music then continues uncut to Hagen's lines *Hier sitz' ich zur Wacht*, with which side nine begins. Superbly recorded and interpreted, the music on this disc gives a very good idea of the tremendous breadth and depth of *Gotterdammerung*, and hence should not be overlooked by any admirers of the work.

R. J. M.

WAGNER
B-90011
to
B-90014
Incl.

Lohengrin. Abridged Opera. (a) Aue an der Schelde (Meadow on the Banks of the Schelde). (b) In der Burg von Antwerpen (Court of the Castle of Antwerp). (c) Brautgemach (Bridal Chamber). (d) Aue an der Schelde (Meadow on the Banks of the Schelde). Arranged by Hermann Weigert and Hans Maeder. Rendered by Soloists and Members of the State Opera Chorus and Orchestra, Berlin, under the direction of Hermann Weigert.

Four 12-inch discs. Price, complete with album, \$6.00.

Miniature score (original)—Eulenberg No. 904.

This abridged opera gives a fair and adequate representation of Wagner's early opus in terms of excellent singing and superlative recording.

PUCCINI
VERDI
C-50202D

La Boheme: Act 3—Quartet. Che facevi, che dicevi! (You Were Laughing, You Were Flirting!). (Puccini). Sung by Rosetta Pampanini, Dino Borgioli, A. Rettore and Gino Vanelli. One side and

II Trovatore: Miserere—Ah, che la morte ognora (Ah, I Have Sighed to Rest Me). (Verdi). One side. Sung by Giannina Argangi-Lombardi, Francesco Merli and Chorus. One 12-inch disc. Price, \$1.25.

Familiar excerpts from the Milan laboratories.



**BOITO
GOUNOD**
O-5189
and
O-5190

V-7179

Mefistofele—Quartetto del Giardino (Boito). Sung by A. Con-
cato, M. Castagna, T. Ciniselli, and A. Righetti with Chorus
and Orchestra conducted by Mo. E. Panizza. Three sides and
Faust: Serenata, Tu che fai l'addormentata (Gounod). One
side. Sung by Fernando Autori (Bass) with Grand Opera
Orchestra. Two 12-inch discs. Price, \$1.50 each.

Faust: Act 2—(a) Air des Bijoux (Jewel Song). (b) Le Roi de
Thule (King of Thule). (Gounod). Two sides. Both sung by
Elisabeth Rethberg (Soprano) with Orchestra.
One 12-inch disc. Price, \$2.00.

Splendid recordings. The Faust theme as developed by an Italian writer of note
and important arias from Gounod's opera based on the same Goethe legend.

GIORDANO
V-7178

Andrea Chenier: Act 4—Final Duet. In two parts. Sung by
Margaret Sheridan (Soprano) and Aureliano Pertile (Tenor)
with members of La Scala Orchestra (Milan) conducted by
Carlo Sabajno. One 12-inch disc. Price, \$2.00.

HALEVY
V-8165

La Juive: Act 2 (Passover Music)—O Dieu, Dieu de Nos Peres;
Si Trahison ou Perfidie. Two sides. Sung by Giovanni Mart-
inelli (Tenor) with Metropolitan Opera Chorus and Orchestra
under the direction of Giulio Setti.
One 12-inch disc. Price, \$2.50.

The moving final duet from *Andrea Chenier* is presented in a highly effective
fashion; this is an "operatic" disc in the full sense of the word. The Passover
Music is solemn without being pompous, and its fresh and limpid dignity is admir-
ably emphasized by Martinelli. Excellent recording prevails in both discs.

ROSSINI
B-90018

B-90019

The Barber of Seville: Overture. Two sides. Played by the
Opera Orchestra (Berlin-Charlottenburg) conducted by Julius
Kopsch. One 12-inch disc. Price, \$1.50.

The Barber of Seville: Una voce poco fa. Two sides. Sung by
Gabrielle Ritter-Ciampi (Soprano) with Orchestra conducted
by Manfred Gurlitt. One 12-inch disc. Price, \$1.50.

These discs embody a superb recording of a familiar overture and aria. Ritter-
Ciampi is excellent.

MASCAGNI
O-3284

Cavalleria Rusticana: Addio Alla Mamma. Sung by Dimitri
Onofrei (Tenor) with Orchestra. One side and
Cavalleria Rusticana: Intermezzo. One side. Played by the
Grand Symphony Orchestra, Milan.
One 12-inch disc. Price, \$1.25.

The disc will appeal to all lovers of the opera. It is well done.

**BIZET
WEBER
V-4173**

Carmen: Act 1—Chorus of Cigarette Girls (Bizet). One side and

Der Freischutz: Act 3—Jagerchor (Huntsmen's Chorus) (Weber). Both sung by the Metropolitan Opera Chorus with the Metropolitan Opera Orchestra under the direction of Giulio Setti. One 10-inch disc. Price, \$1.00.

O-3286

Der Freischutz: Agatha's Aria. Two sides. Sung by Lotte Lehmann, Soprano, with Grand Opera Orchestra. One 12-inch disc. Price, \$1.25.

**WEBER
WAGNER
B-15215**

Der Freischutz: Act I—Hier im ird' schen Jammerthal (Drinking Song) (Weber). One side and

Lohengrin: Konig's Gebet (King's Prayer) (Wagner). Both sung by Michael Bohnen (Bass) with orchestra. One 10-inch disc. Price, \$0.75.

Miniature score—Der Freischutz—Eulenberg No. 915.

The *Carmen* excerpt is well done and should interest those lovers of Bizet's music who have not already purchased either of the fine complete *Carmen* album sets.

The *Der Freischutz* records are highly important. The *Jagerchor* represents the only available domestic recording of the foresters' song in praise of hunting, "What is so fine as a huntsman's life?" The Lotte Lehmann rendition we prefer to other available recordings of this aria, in which Agatha sings her expressive prayer; for the reason, most of all, of the orchestra's presence in full, round and expressive sonority. Lehmann's voice is at its best.

Michael Bohnen sings both the Weber and Wagner arias superbly. However, we have fault to find with the "light orchestra" accompaniment. Small studio orchestras, no matter how well recorded, fail utterly in conveying the always necessary expressiveness of Wagner's and his antecedent's music.

VIOLIN



**BARTLETT
MACMUR-
ROUGH
V-1442**

A Dream (Bartlett). One side and

Macushla. (MacMurrough; arr. Chemet). One side. Both played by Rene Chemet (Violin) with piano accompaniment by Anca Seidlova. One 10-inch disc. Price, \$1.50.

**HUBAY
V-9642**

The Violin-Maker of Cremona. One side and

Berceuse. One side. Both played by Dr. Jenő Hubay (Violin) with piano accompaniment by Dr. Otto Hertz. One 12-inch disc. Price, \$1.50.

The latest appearance of the venerable tunes, *Macushla* and *A Dream*, will no doubt be given a cordial reception by those to whom they still mean anything. Rene Chemet's rather sentimentalized playing is quite in accord with the general character of the music. The inordinate caution exercised by violinists in their choice of suitable recording material still seems very much in effect. Nearly all the important Hungarian violinists of the day owe much of their training to Dr. Hubay. Appearing here as both composer and interpreter, he gives a commendable, rather unassuming performance. The first tune was presumably taken from his two-act opera, *The Violin-Maker of Cremona*.



VOCAL

CARPENTER
V-DA988
IMPORTED

The Cryin' Blues (L. Hughes). One side and
Jazz Boys (L. Hughes). One side. Both sung by Vanni-
Marcoux (Bass) with piano accompaniment by Piero Coppola.
One 10-inch disc. Price, \$2.00.

Here are two serious "blues" songs by a well-known American composer. Curiously, these "first recordings" of John Alden Carpenter's excursion into jazz come from the French studios. Vanni-Marcoux's American is not bad.

RAVEL
V-W993
and
V-P790
IMPORTED

Sheherazade. (a) *Asie*. (b) *La Flute Enchante*. (c) *L'Indifferent*. Sung by Marcelle Gerar (Soprano) with Orchestra under direction of M. Piero Coppola. Four sides.
One 12-inch disc. Price, \$2.00.
One 10-inch disc. Price, \$1.50.

Sheherazade, 3 Poemes de Tristan Klingsor (Text in French and English) Durand et Cie, Paris.

Ravel completed his *Sheherazade* for voice and orchestra in 1903, and on May 17th of the following year it was given for the first time at the Societe Nationale. The music is divided into three parts, *Asie*, *La Flute Enchante* and *L'Indifferent*, based on short sketches by Tristan Klingsor, whose colorful and imaginative prose is admirably suited to Ravel's sensitive nature. The music is of an arresting beauty, rich and voluptuous in the extreme, and is one of Ravel's ripest and most consequential scores.

DEBUSSY
C-D13086
IMPORTED

Trois Chansons de Bilitis. (a) *La flute de Pan*. (b) *La chevalure*. Two sides. Sung by Mme Jane Bathori, mezzo-soprano, accompanying herself at the piano.
One 10-inch disc. Price, \$1.30.

Trois Chansons de Bilitis (Pierre Louys) 1898, Jean Jobert, Paris.

When Claude Debussy wrote the "Chansons de Bilitis" he made a new and curiously successful experiment in song-writing. The verses of Louys are of an ultra-modern antiquity and the declamation, the notation of a text by repeated notes followed by intervals of a third or fourth, already anticipated *Pelleas*. The songs here recorded are utterances of sensitive and passionate beauty. Mme Bathori, a Debussy interpreter of traditional excellence (she was a pupil of the composer) sings in a low, mellow and insinuating *mezza voce* displaying warmly her deep sympathy for the composer's art. Aside from that "unforgettable Melisande," Mary Garden,* we can call to mind no finer interpreter of Debussy's songs than Bathori. Debussy's position as a song writer is one of the very highest. To rank him with Schubert, Brahms, Strauss and Wolf is not exaggerating his importance in this field in the least.

* (Editor's Note: *Beau soir* (Poem of Paul Bourget) an early song of Debussy (1878) is now available on Victor record 1439. This exquisite rendering is coupled with *Clair de Lune*, by Joseph Szulc—words by Paul Verlaine. Both sung by Miss Garden.)

**SCHUBERT
ARDITI
V-7177**

Der Erlkonig. Op. 1 (Schubert). One side and
Leggero Invisible—Bolero. (Light Invisible) (Arditi). One
side. Both sung by Ernestine Schumann-Heink (Contralto)
with piano accompaniment by Katherine Hoffman.
One 12-inch disc. Price, \$2.00.



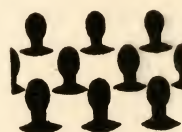
Mme Schumann-Heink, one of those rare and venerable artists from whom superlative work is always expected, has not made many electrical recordings, so that the few we have—incidentally, worthy examples of her unapproachable art—are doubly valuable. She sings the *Erlkonig* with inimitable grace and profound feeling. Her work in the Arditi song, a charming but very slight piece, is no less praiseworthy.

**MONRO
V-1443**

My Lovely Celia (Old English). (Arr. H. Lane Wilson.) One
side and
All Through the Night (Harold Boulton). (Old Welsh Air).
One side. Both sung by Reinald Werrenrath (Baritone) with
Orchestra. One 10-inch disc. Price, \$1.50.

Commendable recording of apparently timeless airs. Werrenrath sings with becoming dignity and restraint.

CHORAL



**MONTE-
VERDE
C-D16436
to
C-D16438
Incl.**

Lacrime Dell' Amante Al Sepolcro. Sestina. Six sides. Sung
by Cantori Bolognesi (Euterpe e Aceademia Signore) under
direction of Marino Cremesini.
Three 12-inch discs. Price, \$1.90 each.

B

The premature death of Caterina Martinelli, a young singer at the Court of Mantua, caused Claudio Monteverde to write *Lacrime Dell' Amante Al Sepolcro*. She had appeared with great success in his *Arianna*. The music is in six parts: the title is taken from the inscription over the young singer's grave. This work is not very familiar, at least in this country, but it is sung with fine understanding and artistic feeling by the Cantori Bolognesi, and it forms a very acceptable addition to the list of choral recordings. A fine example of early Italian polyphony, it is one of the most beautiful of the old works that we have ever heard.

**STAINER
V-9424
to
V-9429
Incl.**

The Crucifixion. Twelve sides. Sung by Richard Crooks (Tenor),
Lawrence Tibbett (Baritone), Wilfred Glenn (Bass), Frank
Croton (Bass) and Trinity Choir with Mark Andrews at the
Organ. Six 12-inch discs. Price, complete with album, \$9.00.

This makes the second complete recording of Stainer's *Crucifixion*. English Columbia released the work sometime ago. Both versions, in the matter of artists and recording, are excellent.



BAND

BIZET

V-36001
and
V-36002

Pearl Fishers: Selection. (Arr. G. Createore). Four sides. Played by Createore's Band under the direction of Giuseppe Createore. Two 12-inch discs. Price, \$1.25 each.

The influence of Meyerbeer and Rossini is plainly evident in this early opera of Bizet's. The Createore Band, however, gives the somewhat labored music a deft rendering, and the recording is powerful.

BIZET

C-50203D

Carmen: Entr'actes, Acts 3 and 4. Two sides. Both played by the Band of the Garde Republicaine. One 12-inch disc. Price, \$1.25.

The Band of the Garde Republicaine is one of the finest in Europe and the recording is superlative.



MISCELLANEOUS

BACH

V-7176

Prelude and Allemande. One side and
Fugue. One side. Both played by Andres Segovia (Guitar).
One 12-inch disc. Price, \$2.00.

Another of Segovia's highly artistic and delicate recordings. His instrument reproduces with such fidelity to its natural character that one can scarcely term the appellation a reproduction. We wish that the labeling on these records was as clear. The *Prelude* is No. 3 of *Zwölf Kleine Praeludien*, volume 36 of the Breitkopf & Härtel edition of Bach's works; the *Allemande* is from the *Second Suite for Clavier* (Miscellaneous Instrumental Compositions), B. & H. volume 45; the *Fugue*, curiously, is from the *First Sonata for Violin Alone*, B. & H. volume 27. These excellent guitar transcriptions are by Segovia and enable the instrument, when in the hands of such a capable performer, to express subtly every bit of the deep musical expression contained in the original. The fragments of Bach here listed have not been on the wax before.

TSCHAI- KOWSKY

C-2082D

Song Without Words. (Arr. for viola by Lionel Tertis.) One side and
Chanson Triste. One side. (Arr. for viola by Lionel Tertis.)
Both played by Lionel Tertis (Viola).
One 10-inch disc. Price, \$0.75.

Lionel Tertis, an Englishman, is one of the world's greatest viola players.

AND OTHER DISCS



V-7180
and
V-7181

Gregorian Chants. (1) Kyrie—in Festis B. V. M. No. 2 (Alme Pater) Mode I. (2) Gloria—In Festis B. V. M. No. 1 (Cum Jubilo) Mode VII, Kyriale, Solesmes edition. (3) Credo No. 1, Mode IV, Kyriale, Solesmes edition. (4) Praefatio Communis. (5) Sanctus and Benedictus. In Festis B. V. M. No. 2 (Cum Jubilo) Mode V, Kyriale, Solesmes edition. (6) Pater Noster. (7) Agnus Dei—in Festis B. V. M. No. 9 (Cum Jubilo) Mode V, Kyriale, Solesmes edition. (8) Ite Missa Est—In Festis B. V. M. No. 2. Rendered by the Pius X Choir, College of the Sacred Heart, directed by Justine B. Ward. Intonations by Rev. V. C. Donovan, O. P. Organ: Achille Bragers. Two 12-inch discs. Price, complete in album, \$4.50.

This album will appeal to all members of the Roman Catholic Church and persons interested in Gregorian music. The entire Ordinary of the Mass is sung under the direction of the founder of the Pius X School of Liturgical Music. The intonations are by the Reverend Vincent Donovan, O. P., and the organ accompaniment is by Achille Bragers of the Pius X school. The recording which is authoritatively made and beautifully reproduced has the endorsement of the Society of Saint Gregory and many leaders of the Gregorian Movement for the Propagation of the Gregorian Chant.

V-1446

The Rogue Song (Clifford Grey, Herbert Stothart). One side and
The Narrative (Clifford Grey, Henry Stothart). One side. Both sung by Lawrence Tibbett (Baritone) with Orchestra. One 12-inch disc. Price, \$1.50.

V-1447

When I'm Looking At You (Clifford Grey, Herbert Stothart). One side and
The White Dove (Grey, Lehar, Stothart). One side. Both sung by Lawrence Tibbett (Baritone) with Orchestra. One 12-inch disc. Price, \$1.50.

Movie theme songs now have achieved the distinction of appearing on red seal discs. All four of these songs are from the current talking picture, "*The Rogue Song*," in which, it is said, the superb voice and robust personality of Lawrence Tibbett, who appeared on the screen for the first time in this picture, made the present Hollywood favorites look somewhat shabby. These pieces are rather more substantial than the ordinary theme song, and Mr. Tibbett sings them with plenty of fire and drama.

C-2097D

Rolling Down to Rio (Kipling-German). One side and
Border Ballad (Scott-Cowen). One side. Both sung by Fraser Gange with piano accompaniment by Arthur Bergh. One 10-inch disc. Price, \$0.75.

Ballads sung by a singer whose well-deserved reputation usually lies on his excellent oratorio and choral work.

BOOKS

The Victrola Book of the Opera. Eighth edition, rewritten and revised. Victor Talking Machine Company. Camden, New Jersey. 1929. Price, \$2.00.

The compilers of the new *Victrola Book of the Opera* have succeeded in arranging a splendid edition, noteworthy in many respects. In appearance and content, the book excels any of its predecessors. It is very well bound in a beautiful maroon cloth cover, stamped in gold; it embraces exactly 429 printed pages; it contains half-tone illustrations in greater profusion than before; it lists and carefully tells the story of over 100 operas, old and new. Its value as a ready reference guide cannot be over-emphasized. A complete enumeration of all available Victor operatic records is given with every opera. In some instances records are listed which are in preparation for future release.

Masters in Miniature. By George C. Jell. Barse and Co., New York, 1930. Price, \$2.00.

Most of these short and enlightening sketches appeared first in brochure annotations of compositions issued in the Columbia Fine Art Series of Musical Masterworks. Mr. Jell has augmented these sketches with additional relative information. The little biographies present in a simple and non-technical style the important facts concerning twenty-four great composers from Bach to Strawinsky. Of especial value is the appendix which lists the more significant and most frequently performed compositions of the collected "Masters."



TUNES OF THE MOMENT

St. James' Infirmary by George E. Lee and His Orchestra. (Brunswick 4684).

You've Got That Thing (Fifty Million Frenchmen) by Leo Reisman and His Orchestra. (Victor 22244).

What is This Thing Called Love by Leo Reisman and His Orchestra. (Victor 22282).



